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ABSTRACT

This teacher's guide provides an approach for teachers of grades 6-8 to teach media literacy and promote an informed public conversation about the impact of violent imagery in the culture today. Five key goals govern the program: (1) to reduce exposure to media violence; (2) to change the impact of violent images that are seen; (3) to locate and explore alternatives to media that focus on violence to solve conflict; (4) to uncover and challenge the cultural, economic, and political supports for media violence; and (5) to introduce skills of media advocacy and organizing for change. The lessons in this guide include: (1) "What Are You Watching?" (2) "Why Is Everyone Watching?" (3) "Violence Doesn't Solve Problems, It Causes Them" (4) "Heroes and Heroines: Who's Real? Who's Fake?" (5) "How Much Violence Do You Watch?" (6) "What's the Big Deal? Four Effects of Viewing Media Violence" (7) "Who's Responsible?"; and (8) "Sharing What You Have Learned." Twenty reproducible worksheets accompany the lessons. (EH)

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MIDDLE SCHOOL

ED 460 878

Beyond Blame

CHALLENGING VIOLENCE IN THE MEDIA

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TEACHER'S GUIDE
&
WORKSHEET MASTERS

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PLEASE NOTE:

In order to use this guide effectively, teachers and leaders need to first review the background resources in the Introduction/ Overview Package. This will provide fundamental information on the issues in the controversy over violence in the media, fully preparing you to conduct thought-provoking and successful *Beyond Blame* lessons.

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Beyond Blame

CHALLENGING VIOLENCE
IN THE MEDIA

MIDDLE SCHOOL

CLASSES AND GROUPS
(Grades 6 thru 8)

TEACHER'S GUIDE

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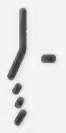

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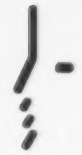

CENTER FOR MEDIA LITERACY

WHO WE ARE

The Center for Media Literacy is dedicated to a new vision of literacy for the 21st Century: the ability to *communicate* competently in all media, print and electronic, as well as to *access, analyze* and *evaluate* the powerful images, words and sounds that make up our contemporary mass media culture. These skills of *media literacy* are essential for our future as individuals and as members of a democratic society.

Established in 1989 as an expansion of the acclaimed quarterly magazine, *Media&Values*, the Center now serves a growing membership network of parents, teachers, childcare providers, religious and community leaders. The Center is the largest producer and distributor of media literacy resources in North America.

OUR MISSION

We believe that mass media is the dominant influence in children's lives today. Our mission is to help children— and adults — prepare for living and learning in a global media culture by translating media literacy research and theory into practical information, training and educational tools for teachers and youth leaders, parents and caregivers of children.

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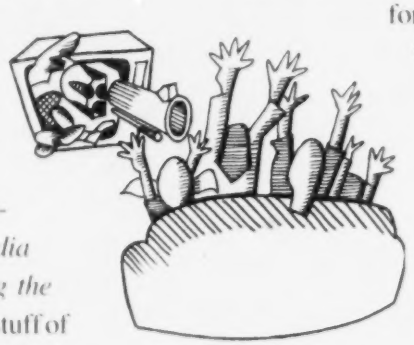
Media Literacy as Violence Prevention

Beyond the blame . . . beyond the debate . . . are human beings — children, young people and adults of all ages — who are daily bombarded with violent images from the media and popular culture.

The parameters of this problem are complex and interrelated.

There are First Amendment concerns, as well as public policies resulting from years of deregulation of the media industry and the erosion of the public interest standard in favor of marketplace forces. And as Walter Wink observes in the initial essay in *Media and Violence: Part One: Making the Connections*, violence is the very stuff of our fundamental mythologies, including the myth of the American West.



While Hollywood may feed these myths, Hollywood did not start them. Nor can Washington legislate them under the rug.

Violence cannot be sanitized out of our culture even if gruesome and gratuitous violence becomes more and more "politically incorrect" in popular entertainment.

There will still be violence in the media, as in life, because there is evil in the world and human nature has its shadow side. There is also grinding poverty and substance abuse and meaninglessness which create a seedbed for violence as a way for some to cope with injustice. Such violence will find its way into the news and storylines of both high art and popular culture.

Nevertheless, violence is a growing issue of public safety and a major health problem in urban cities and rural communities alike. Children are killing children. Crime is devastating neighborhoods. Violence and the fear of violence are strangling the human spirit. As we prepare to enter the 21st century, we must find workable solutions to reduce violence in our world and build structures for living and working in harmony with one another and with the earth itself.

We all recognize that media violence is not the sole cause of violence in society, but more and more we're coming to understand that they do reinforce the myths and images, beliefs and attitudes that support a culture of violence.

Since the introduction of television in the 1950's, society has been engaged in a "circle of blame" about who's "responsible" for violence in media and popular culture. The truth is we all share responsibility for the cultural environment we live in, just as we're all responsible for the physical environment our children will inherit from us.

It's time to move beyond blame, to see media violence as a systemic issue in a contemporary society and to develop ways to challenge — and change — the violence, not just in our media, but in our culture and in our lives.

Our vision is broader than simply reducing media violence. We strive to create a world where our children can grow up safe, healthy and whole.

Goals of the *Beyond Blame* Program

Beyond Blame: Challenging Violence in the Media provides a creative new framework and approach for breaking the cycle of blame and promoting an informed and rational public conversation about the impact of violent imagery in our culture today. In classes and courses, afterschool programs and parent workshops, individuals of all ages can learn important skills for reducing their exposure to media violence while gaining insight and motivation to challenge its growing presence in our media culture.

There *are* alternatives to media violence. And media literacy can help us find them. Five key goals run throughout the *Beyond Blame* program:

1. Reduce exposure to media violence.

The amount of violent imagery now prevalent in our culture is unprecedented in human history. Researcher George Gerbner notes that we are "awash in blood." Research indicates this has many serious impacts, not just on individuals, but on society as a whole. Helping parents, adults and young people become aware of the cumulative effects of violent imagery — and then how to reduce exposure — is a fundamental theme throughout the *Beyond Blame* program.

For example, Teen/Adult group sessions engage participants in "taking a stand" on media violence: what do they accept and what do they reject? For themselves? For children in their care? The lesson plans for children help them discover and "make the connections" between violence portrayed in the media and the many ways violence and aggressiveness are manifested in their classroom or on the playground, among friends and in their families.

Parents learn skills of media monitoring and how the ratings work so that they can better select age-appropriate entertainment for their children. Males, especially those in the sought after age-demographic 18-49, are challenged to examine their preference for "action-adventure," especially when children are present.

Media violence proliferates, in part, because it is profitable. Reducing exposure to media violence — child by child, teen by teen, family by family — is a fundamental first step in building a critical mass of public opinion that makes excessive media violence "politically incorrect" and ultimately, unprofitable.

2. Change the impact of violent images that *are* seen.

The growing availability of media literacy education does not excuse the storytellers of society from accepting their share of responsibility for the cultural climate in which our children are growing up. But there are ways to *deconstruct* and *decode* the techniques used to stage violent scenes so that they lose some of their glamour and appeal. It is important for children to learn early on the difference between reality and fantasy and to know how costumes and camera angles and special effects can fool or mesmerize them.

Another way to challenge violent scenes is to project real-life consequences onto media portrayals of violence. In Elementary sessions, young children begin to ask "who will be sad?" or "who will clean up the mess?" while middle school students more easily grasp the edited unreality of "reality" television. Parents learn new ways to see TV through children's eyes so they can better assess what their children do and do not comprehend and guide them accordingly.

Research shows that the critical skills embodied in media literacy learning can be taught and, through guided practice, can become everyday habits for both children and adults.

3. Locate and explore alternatives to media that focus on violence to solve conflict.

The issue of media violence is really one of storytelling. We all learn who we are, how to behave, what to believe through the stories of our culture. Who is telling stories to our children today? What has happened to our culture that violence has become a primary way we entertain ourselves?

Challenging violent role models created by Hollywood is a core theme that runs throughout the *Beyond Blame*

> Our vision must be to create a world where our children can grow up safe, healthy and whole.

program. Children learn to distinguish between "true" heroes and heroines and "fake" ones. Teens explore the meaning of courage in dramatic portrayals. Adults confront how standard plot formulas reinforce our cultural conditioning to resolve conflict through "fight or flight."

It's also important for all age groups to explore alternatives to violence both in entertainment and in life. Building on the ideas in Arthur Kanegis' "New Heroes for a New Age" in *Media and Violence: Part Two: Searching for Solutions*, children create new endings to scenes which commonly end in violence. Parents develop a pro-social checklist for choosing videos, movies and games for their children. Schools and daycare centers, libraries and families (grandparents, too) are encouraged to build collections of books and videos that provide positive role models to consciously counterbalance the actions and attitudes of violent "superheroes."

4. Uncover and challenge the cultural, economic and political supports for media violence.

Media literacy education empowers viewers to ask hard questions of themselves, of others and of society, to "make the connections" between what they see on the screen and what they experience at home, at work, at school. Media violence is not isolated from other social issues facing us today — drugs, domestic violence and child abuse, guns, unemployment, structures of dominance that alienate rich from poor.

Each guide contains a core session on the "Four Effects of Viewing Media Violence" which summarizes the psychological research to date and links the viewing of media violence to ways we act toward one another.

Further, *Beyond Blame* sessions on confronting the "Six Myths of Media Violence," on the news, the decline of sportmanship and the volatile messages that result from mixing sex and violence, provide opportunities for older teens, adults and parents to confront the larger system of violence that pervades our whole culture.

Without this wider perspective, efforts to reduce media violence on television, movies or video games will be as ineffective as bandaids on a broken leg.

5. Introduce skills of media advocacy and organizing for change.

In the United States and Canada, media literacy education incorporates and builds on a tradition of media activism and advocacy. Those who seek to right wrongs or protect the public interest have had many causes to support in recent decades as the powerful potential of mass media has become more and more beholden to vested economic interests.

Surely no social cause is more important now in the 1990's than challenging the media's contribution to our growing culture of violence.

But there is no one simple remedy. Like the environmental movement which incorporates a variety of activities from recycling pop cans to cleaning up toxic waste dumps, the "cultural environmental" movement must also develop multiple actions — some personal or local, others national or global. Like any social change effort, success will only come from collaborative efforts on many fronts for many years.

Beyond Blame provides a variety of tools and resources to help organize for change — from where and how to write letters to express your point of view to leveraging financial stockholdings for social responsibility by media corporations. There are dozens of "Action Projects to Pursue" throughout the guides. Even children learn to organize and communicate their point of view to local media owners, video-game manufacturers and their elected representatives.

The Time Has Come

For 40 years, the cycle of blame around media violence has left us powerless and paralyzed. The time has come to stop blaming and start building a movement for a caring culture. The lesson plans, video, audio and print resources in *Beyond Blame: Challenging Violence in the Media* give you tools for the task. Use them well. And, "Never doubt," as Margaret Mead has said, "that a small group of thoughtful, committed citizens can change the world. Indeed, it's the only thing that ever has."

Core Principles of Media Literacy

Beyond Blame: Challenging Violence in the Media is based on the premise that viewers, readers and listeners of media can learn and grow in their understanding of how and why media function as they do.

It is a lifelong process but is especially important for children today whose formative years are increasingly influenced by television and popular culture.

Evolving from research over several decades by educators in Australia, England, Canada and the United States, media literacy is a growing academic discipline with five core principles. You'll find these principles embedded in each of the sessions in *Beyond Blame: Challenging Violence in the Media.*

1. All media are constructions.

Media are carefully manufactured cultural products. They create an emotional experience that *looks* like reality, but of course is not — because it is all made up by one person — or many people — who select this picture and edit out those words or include this scene while another 20 versions land on the cutting room floor. Media are not "real" but they affect people in real ways because we take and make meaning for ourselves out of what we see, hear and read.

2. Media use unique "languages."

Media language is unique to each form of communication — whether newspapers, TV game shows or horror movies. The language works because it is used over and over as a shorthand for conveying intended meanings: scary music heightens fear, camera angles convey relationships, headlines signal significance. Understanding the grammar, syntax and metaphor system of media language heightens our appreciation and enjoyment of media experiences, as well as helps us to be less susceptible to manipulation.

The best way to understand how media is put together is to do just that. Media *production* and media *analysis* are the two sides of the media literacy coin.

3. Audiences "negotiate meaning."

No two people see the same movie or hear the same song on the radio; even parents and children do not see the same TV! Each reader or viewer uses prior knowledge and experience in the process of reading, watching or listening. Skillful readers and viewers examine different stylistic features of a media product and pay careful attention to the context in which the message occurs.

This concept turns the tables on the idea of TV viewers as just passive "couch potatoes." We may not be conscious of it but we are constantly trying to "make sense" of what we see, hear or read. The fundamental skills of media literacy allow us to be *conscious* and *deliberate* about what we experience and, more important, how we interpret media experiences in our lives.

4. Media have commercial interests.

Media are ad-driven businesses. Newspapers lay out ads on their pages first. The space remaining is devoted to news. Likewise, TV programs don't exist simply to entertain us. They are there to ensure that a certain number of viewers will be watching when a commercial comes on. Corporate sponsors pay TV stations based on the number of people they expect to be watching. But not just anybody will do. Advertisers want specific kinds of viewers (for example, children) who have the ability to spend their money on the advertisers' products (toys). TV programs are designed so that the right people will watch when the commercials come on.

Maybe it's not the way it ought to be — but, in truth, most media are provided to us, as researcher George Gerbner says, by private corporations with something to *sell* rather than by the family, church or school with something to *tell*.

5. Media have embedded values.

Media, by their very nature *being* constructed, carry a subtext of who and what is important — at least to the person or persons doing the constructing. There are no

Media Literacy is the ability to communicate competently in all media, print and electronic, as well as to access, understand and evaluate the powerful images, words and sounds that make up our contemporary media culture.

value-free media and never will be. This presents a challenge for all of us to learn to "read" the media critically in order to uncover the value messages that are embedded in them. Only then can we judge whether to accept or reject these messages as we negotiate our way each day through our mediated environment.

An Active Learning Model

The overall goal of *Beyond Blame* is to break the cycle of blame about violence in the media by engaging millions of people in a learning process that leads from awareness to action on key issues in the media violence debate.

The learning methodology in materials developed by the Center for Media Literacy is based on the work of Brazilian educator Paolo Freire. It can be summarized as a four-step learning process: *Awareness, Analysis, Reflection* and *Action*. You'll usually find the steps identified at the beginning of each lesson plan as objectives.

In the *Awareness* step, participants begin to discover and articulate their own ideas and experiences about violence in the media. This offers them a chance to identify aspects of their everyday media lives that they may never have stopped to think about.

In the *Analysis* step, participants come to question the political, economic, social or cultural causes that make the media the way they are. This step is especially crucial in the issue of media violence because of the many interrelated aspects of the problem: the economics of the media industry, First Amendment concerns, the cultural breakdown of many family systems, etc. Without a clear grasp of how things got to be the way they are, we can't plan effective action for making changes for the future.

Reflection is the step in which we move beyond the media as we know them to how we want them to be. It requires that we recognize and consider the philosophical tenets, ethical values and democratic principles that we accept as guides for our lives, individually and collectively.

Finally, the *Action* step gives participants an opportunity to formulate constructive action ideas — ideas that will lead to personal changes in their own media choices and viewing habits, as well as working for change locally, nationally or globally. Each lesson concludes with some action step. Plus there are several sessions designed to engender brainstorming for ongoing personal or community actions.

Learning About Media by Making Media

Media production can complement the understanding people get from analyzing the media. By making media, we become better equipped to deconstruct the media presented to us by networks, newspaper chains, cable channels and film studios. Media production heightens our ability to understand the decision-making process that goes into making media messages.

If you're leading the sessions for a group of students, you may find that they already have opportunities for making media since many schools have journalism or media production classes. Some of your participants may own their own camcorders. Public access cable facilities and media art centers also offer workshops that enable community members to rent video equipment inexpensively and make their own video productions.

But while media production activities are instructive, they do not substitute for analytical work. The goal of media literacy education is not to become amateur producers but rather to engage the media in our lives. We do this by exploring media's impact upon our cultural, political and social worlds, questioning its messages and evaluating its techniques. This process empowers us to choose whether to accept or reject the values conveyed to us daily through the media.

Teaching Tips: Middle School Level

This teacher's guide is designed to actively involve middle school and junior high students in a process of learning about the influence and impact of media today and especially about violence in the media. By experiencing the lessons and activities, the young people in your care will become more knowledgeable about media violence, its consequences and what they can do to reduce the impact of media violence they see or experience.

What Can Young People Do?

Young people are growing up in an increasingly violent world. As a result, childhood today is far different from what most adults experienced when they were growing up. Ultimately it is up to adults to address the root causes of crime and violence in our time. Indeed, it is the task of adulthood to organize society so that our children (who are our future) will be able to grow up safe, healthy and whole.

But kids can be a powerful voice for prodding adults to make the world better. Witness their commitment to saving the environment, to ending hunger, to protecting animals. And who has not been reminded to fasten their seat belt by the insistent voice of a child already buckled up in the back seat!

Young people can't be expected to be totally self-governing in reducing their exposure to violent imagery. But by better understanding medias' impact and exploring the connections between media images and their experience of the real world (violent or safe), they will learn to be more critical about what they watch or listen to. They can also become important agents for change among their peers and within their families.

Use and Time Requirements

As a "starter kit" on media and violence, *Beyond Blame / Middle School* was written primarily for use in a middle school and junior high classroom — public, private or religious. The eight lessons could be held consecutively over eight days or once a week for eight weeks. Time required is 45-50 minutes.

But the lesson plans, because they are activity-based and student-centered, can be adapted by creative teachers and leaders for:

a) community-based afterschool programs,
b) weekly religious instruction classes,
c) at-home instruction,
d) youth groups,
e) summer camp programs.

The lessons can also be expanded by incorporating other classroom-ready resources, such as peace education materials or conflict resolution programs. With all there is for children to learn about their world today, no published program on any topic can be totally comprehensive. Teachers are urged to expand or adapt the materials to the specific needs of their students — individually and as a group.

Preparing to Teach about Media Violence

Everything you need to know to teach *Beyond Blame: Challenging Violence in the Media* can be found in this kit which contains:

1. Introduction/Overview of the Issue of Media and Violence

The *Introduction/Overview* unit is designed for self-learning, to focus a study group of teachers/leaders, to present at a faculty or team meeting or to present publicly to a parent or community group.

In preparing to teach *Beyond Blame*, you should plan two to three hours to work through the *Introduction/Overview* material by yourself or with colleagues in a group. It will introduce you to the fundamentals of media literacy education and the key concepts about media and violence from scientific research and social analysis, as well as studies in mass media and communication.

Be prepared to be challenged! The issues are complex and there are no simple solutions. However, if we are to resolve this issue and make the world safe for our children, we must get started — today!

2. Middle School Unit — Teacher's Guide C

The book you are holding is **Teacher's Guide C** and contains lesson plans, as well as reproducible worksheets for eight lessons for middle school and junior high age students in grades 6-8.

There is also a videotape, marked "C," containing a series of video clips to use with the lesson plans. Each segment on the tape is clearly marked to correspond to a video "cue" mark in the appropriate lesson plan. Additional materials

that may be needed are clearly identified at the beginning of each lesson.

It is in the home, however, that media literacy must ultimately take hold. Throughout the program, take-home worksheets help transfer classroom learning to the home. Students become carriers of media literacy principles to their parent(s), caregivers, siblings and friends.

3. Elementary School Unit — Teacher's Guide B

Teacher's Guide B is for use in elementary school classrooms — grades 4-5. The lessons may have similar names and many of the worksheets are the same, but the lesson plans provide for simpler learning objectives and a level of reasoning and analysis appropriate for this age group. Video B incorporates video clips that are less graphic than those included for middle school students in Video C.

Teaching the Discovery Method

The purpose of this workshop is not to say to kids, "Violence is bad for you." "You shouldn't watch that." The outcome of these activities will be limited if students do not develope an awareness of violent media and see its negative effects through *their own experience*.

The discovery method encourages students to look to each other as sources of information in addition to looking to the teacher. As you use this workshop, think of yourself as a co-learner along with your students. The activities will enable you to act more as a facilitator and less as a lecturer. Rather than telling the students what you want them to know, these activities will guide the students to discover the concepts and formulate values alongside their peers. This is especially important when teaching about media — after all, kids know a whole lot more about media than adults do!

Not all students see or use media in the same way. Not all students are watching violent media under the same circumstances. As the teacher, allow the students to teach you about their media likes and dislikes. Allow yourself to enter a young person's world of media.

Analysis, reasoning, critical thinking and evaluating are the essential skills of media literacy — not memorizing facts. Experienced teachers know these are best developed through group discussion, cooperative activities and team problem-solving. Whenever possible, arrange the students in a circle for group discussion, use small groups for completing worksheets and encourage a wide range of responses and conflicting opinions.

During group discussions, resist the temptation to judge programs or genres you think are too violent or to cast judgment on particularly offensive portrayals. As all teachers (and parents) know, kids hold a particular fascination with anything adults scorn. Instead, prompt the student to compare heroes, programs and genres with their own emerging standards and values. If we believe that an appetite for violent entertainment is learned, then we can be confident that with patience and care, it can be unlearned.

Viewing the Video Clips

There are times when students are asked to analyze video clips of media that portray incidents of violence. Although this may raise concern among some parents that you are exposing students to unncessary media violence, as with any skill, students must have an opportunity to actually interact with the media in order to learn how to analyze it.

While every care was taken to use only the mildest portrayals of violence in the video clips for the elementary level, it is possible that some very few children may have been protected completely from scenes such as the ones included. Tragically, most children will have seen similar scenes—or worse—throughout all of their young lives. However, if you suspect any potential conflict with one or more parents over this issue, you may want to receive parental permission prior to implementing this curriculum unit.

There are also times when students will be asked to be alert for and/or analyze any media violence they may see or hear while not in school. Please note that the lessons in no way *require* them to seek out media violence or to tell their parent(s) they are supposed to watch violent media as homework. The goal of the take-home activities is, rather, to transfer in-class learning to their everyday viewing behavior. The homework is designed to help them identify media violence that they encounter in everyday life and put it in perspective using tools of critical thinking and analysis.

Clip Log for Video C - Middle School

C #1 Eight clips illustrating the four types of media violence.

C #2 A violent live-action scene to be compared with a written narration of the identical scenario

C #3 *Terror in the Night*, a promotional clip (recorded a second time in slow-motion).

C #4 Six clips illustrating a variety of violent acts shown without their logical consequences.

C #5 A clip illustrating violence escalating from name-calling to a fist fight (from the film, *Witness*).

C #6 Three clips illustrating common characteristics of media heroes.

C #7 A 2-minute clip to be used for identifying and counting violent acts.

NOTE:

As you become familiar with the instructional objectives, you may wish to substitute different or more timely clips that you collect from your own TV viewing. Or students may bring you clips for analysis. Feel free to build your own collection.

It is strongly recommended that you use a TV/VCR system with a remote control that has a pause button. Use it to stop and start the clips or rewind as needed to show again. And keep the lights in the room on!

MIDDLE SCHOOL LESSON

1

What Are You Watching?!

Concept: The purpose of this activity is to alert students to the prevalence of violence in the media and to the four types of violence commonly portrayed. The students will distinguish among dramatic portrayals, re-enactments (also known as reality shows), and real-life portrayals such as those found in the news, documentary and sports coverage.

Objectives:
- To identify various types of media.
- To name favorite TV shows, movies, CD.s, video games or magazines.
- To view video clips and identify four types of media violence.
- To identify the types of media and/or shows and movies that rely heavily on violent imagery.

Media Literacy Principles:
- Media use identifiable techniques.

Skills Development:
- Language development
- Categorization

Teacher Preparation:
- In *Media and Violence: Part One*, read: "View from the Network: What Counts As Violence?" (p. 15).
- Duplicate one copy of Worksheet #1, **Types of Media Violence,** for each student.
- Prepare charts on chalkboard, chart paper or overhead.
- Set up VCR and monitor. Cue tape to Video C #1 — Eight clips illustrating the four types of media violence (two each).

Additional Materials Needed:
- 20-30 4"x6" index cards
- Several broad-tipped markers
- Masking tape

INSTRUCTIONS

Display List: Display the following list on a chalkboard, chart or overhead projector:

videos	*movies*	*video games*
radio	*newspapers*	*magazines*
CD's	*TV*	*comic books*

Tell students in the above list are examples of media. Media are tools for communication.

Students call out shows: Ask students to call out names of their favorite TV shows, movies, CD's, video games or magazines. Continue until there are at least as many examples as students in the class. As you go along, ask several volunteers to write these responses onto individual index cards large enough to be read from across the room.

Display large chart:

Display the following on a large chart across the chalkboard:

VIOLENT **NONVIOLENT** **UNSURE**

Index cards:

Randomly distribute the index cards among the students and ask them to tape the cards under the category of their choice. Encourage students to talk among themselves during the decision-making process. Noting the final outcome, point out 2-4 specific examples and challenge students to explain their choices.

Discussion:

Ask if most of their media use exposes them to violence. If their younger brothers and sisters did the same exercise, would the results be the same? If their parents did the same exercise? Kids in other grades?

Explain that this is part one of an eight-part unit that will bring into focus the amount of violence that is prevalent in the media. In subsequent lessons, the discussions will focus on various reasons for this widespread violence and finally, as a group, students will consider possible solutions.

Display List:

Display list of violent acts:

Types of Violence

1. *Violence with a weapon*
2. *Violence without a weapon*
3. *Crashes and Explosions*
4. *Verbal Violence*

Discussion:

Explain that the following are examples of the types of violence portrayed in the media. Note that not all media violence falls neatly into these categories. Some portrayals may overlap into one or more categories while others may not clearly fall into any.

Explain that you will show the students clips of violence in the media in order to get a clearer picture of the prevalence of these types of violence. Ask students to signal when they recognize an example of any of the types of violence they've just discussed.

Video C #1:

Show Video C #1. (Hands will go up rapidly.) Pause after the first clip and give the students a chance to discuss their observations. Sometimes there is so much going on in a single scene that you may need to rewind and show the same clip several times so the students can identify the different types of violence. Continue to show the clips, one by one, followed by discussion to reinforce recognition of the various types of violence.

Ask students to think again about their favorite shows and movies and to reconsider the amount of these different types of violence portrayed there.

Discussion:

Invite students to refer back to the violent/nonviolent chart and change the placement of any particular show. For example, they may not have considered crashes and explosions to be violent.

Three categories:

Display the following categories:

Dramatization	**Re-enactment**	**Real-life coverage**
(actors creating stories with violent scenes from made-up scripts)	*(actors re-creating violent events that once happened in real-life)*	*(violence as it is happening in real life: news, sports, war, natural disasters)*

Ask students to think of examples of TV programs that fall into these categories.

Summarize; Summarize by explaining that media violence is common in nearly all forms of media. Crime or adventure shows are not the only sources of violence. Re-enactments (often called "reality" shows), the news and even sports contribute to much of the violence seen today on TV.

Worksheet #1: Distribute Worksheet #1, **Types of Media Violence**. Encourage students to use the worksheet to identify the four types of media violence the next time they are watching TV or movies or using other media.

MIDDLE SCHOOL LESSON

2

Why is Everyone Watching?

Concept: Mediamakers are able to attract viewers to violent programming by adding "jolts" of media excitement and eliminating or minimizing real-life consequences of violent portrayals. Students will identify ways moviemakers create "jolts" of excitement and compare what they know about real-life consequences with the media portrayals in several video clips.

Objective:
- To identify the elements used to create "jolts" that attract viewers.
- To identify producers' objectives in creating violent media.
- To brainstorm the real-life consequences of six, violent scenarios shown in video clips.
- To compare real-life consequences with those commonly seen in media portrayals.

Media Literacy Principles:
- Media use identifiable techniques.
- Media are businesses with commercial interests.

Skills Development:
- Language development
- Creative thinking

Teacher Preparation:
- In *Media and Violence: Part One*, read:
  "Strung Out On Aggression" and "Measuring Jolts per Minute" (pp. 6-7),
  "Suggestion for Parents: Children Can Unlearn Violence" (p. 19),
  "How to Analyze the Media for Violence" (p. 21).
- In *Media Violence: Part Two*, read:
  "Media Must Tell Truth About Violence" (p. 6).
- Duplicate worksheets:
  Worksheet #2, **Quick Classroom Survey** (one copy for each student),
  Worksheet #3, **Consequences of Violence** (one copy for each working group or make into an overhead transparency),
  Worksheet #4, **What's Missing from Media Violence?** (one copy cut into strips)
- Set up VCR and monitor. Cue tape to Video C #2 — A violent, live-action scene.
- Prepare charts of discussion questions on chalkboard, chart paper or overhead.

INSTRUCTIONS

Read narration: Read the following passage, using effective dramatic techniques.

A beam of light shines on a frightened man looking up from behind a table. He ducks and narrowly avoids being shot by someone standing on the other side of the room in the dark. Quickly he rolls himself across the floor and hides underneath another table. The gunman fires at a picture frame shattering the glass. Several more shots are aimed at the man from the other side of the room. He stands up from behind the table, grabs a chair and throws it across the room at the gunman, runs across the room and wrestles him to the ground. The gun is thrown to the side as they fight on the floor. Finally, the man overcomes the gunman with a choke hold, drags him over to the wall and turns on the light.

Video C #2: Now show Video C #2 — A violent, live-action scene.

Worksheet #2:

Distribute Worksheet #2, **Quick Classroom Survey**. Ask the students to compare their responses to each version by using the surveys. Each student is to interview three different people in the room, taking turns playing the roles of interviewer and interviewee.

Allow about 10 minutes for the groups to complete their surveys. Then, ask three or four students to share their results with the whole class.

Rewind Video C #2:

(While students are working, teacher should rewind Video C #2 to use again shortly.)

Discussion:

Explain that it is no accident that live-action violence is attractive to many people. TV and movie violence are designed to attract lots and lots of viewers. Why? So you'll stay watching until the commercials come on! People who make television and movies are in the business of trying to keep you watching — and violence has proven over and over to bring results.

Explain that the objective of today's activity is to focus on two ways that producers of media capture and keep the audience's attention.

Introduce "jolts":

One way producers attract viewers is by using "jolts." A jolt is a moment of excitement, usually violence, that keeps you watching and waiting for yet another jolt. A "jolt" can be fast action, violence, car chases, loud noises, flashes of color — anything that grabs your attention. (Distinguish that jolts are not always violent, but many are.)

Repeat Video C #2:

Prepare students to watch the video segment again. Ask them to count the jolts or actions they think are exciting.

Then ask, what kinds of shows rely on violent jolts to get viewer attention? For example: sports, MTV, news, rap music, cartoons, reality shows, etc. One type of TV that definitely uses lots of "jolts" is promos for movies.

Prepare students to watch the promo for an upcoming movie of the week. Ask them to count the "jolts." Stop and allow students to discuss the great number of "jolts." Because the 30-second promo goes so fast, show the second copy of the promo so students can confirm their counts. *(In the second copy, there is no sound and the clip is in slow motion so you can count the jolts and discuss as the clip plays.)*

Video C #3:

Cue Video C #3 — *Terror in the Night*, a promotional clip.

Discussion:

After the promo, ask why they think promos for upcoming shows use so many jolts?

The second way that producers keep you watching is by focusing primarily on the action and ignoring the nitty-gritty consequences of violent incidents.

Display "In Real Life" chart:

Display the following sentences on the board, chart paper or overhead:

On TV, several cars crash, then explode and no one ever goes back to the scene to remove the wrecked cars.
IN REAL LIFE....

In the movies, people who die are never mentioned again. They seem to disappear.
IN REAL LIFE...

On TV, injured people are rushed to the hospital where they are treated immediately in the emergency room.
IN REAL LIFE...

Ask the students to discover what's missing by completing each sentence. Encourage students to imagine far into the future to consider the consequences of these events. Challenge them to consider possible psychological, physical and financial consequences.

Worksheet #3: Discussion:

To guide their work, write the following discussion questions from Worksheet #3, **Consequences of Violence**, on the board:

- *Who will be sad?*
- *Who will cry?*
- *Who will clean away the mess?*
- *Who will fix everything that was broken? How much will it cost? Who will pay?*
- *Who will have to go to the hospital? How long will they have to wait to be seen by a doctor? How long will they have to stay in the hospital?*
- *How will this affect their families? Who will be left alone?*
- *How will this affect the nearby schools? Other people in the neighborhood?*
- *Who will be scared to go outside?*
  If someone dies, who will pay for the funeral? Who will attend the funeral?

Form small groups of six:

Divide the class into smaller groups of six. Prepare students to watch six video clips. Each group will be responsible for analyzing one clip. Assign each group one of the numbered video clips.

Worksheet #4:

Distribute one strip from Worksheet #4, **What's Missing From Media Violence?** to each group and ask the students to pay close attention to the scene numbered on their strip. Ask the students to work in their groups to write as many possible consequences for the violent scene shown on the strip. Again, invite them to think far into the future and to be as specific as possible. Encourage them to think about effects such as anxiety, nervousness and how so-called innocent bystanders might be affected.

Video C #4:

Show Video C #4 – Six clips illustrating a variety of violent acts shown without their logical consequences. You may want to rewind and show the set of six scenes again, to give students time to focus on some of the details shown in the scenes.

Groups generate ideas:
(10-15 mins.)

Allow 10-15 minutes for the groups to generate ideas. Go from group to group to offer advice and guidance. Explain that after students write the real-life endings, each group will take a turn sharing their ideas. They should choose one person to speak for the group.

Summarize:

Summarize that the students' real-life experiences should tell them that what they see in the media is not always accurate, especially in the case of violence. All too often, violent jolts are added to shows to keep viewers watching and real-life consequences are left out in order to concentrate the viewers attention on the excitement and action.

Encourage students to search for more examples of the tricks used to entice them into watching violent programming.

MIDDLE SCHOOL LESSON

3

Violence Doesn't Solve Problems, It Causes Them

Concept: Much of the violence portrayed in the media can be characterized as gratuitous — that is, an unnecessary addition to a scene or scenes. In this lesson, students recognize how formulas often used in the media create cycles of unnecessary violence as a result of uncontrolled anger. The lesson will challenge students to create nonviolent and entertaining endings to scenes that commonly culminate in violence.

Objective:
- To identify uncontrolled anger as a possible catalyst for violent outcomes.
- To brainstorm possible endings to a potentially violent scenario.
- To analyze how the cycle of violence is used in entertainment media.

Media Literacy Principles:
- Media construct reality.
- Media contain ideologies and value messages.

Skills Development:
- Cooperative Learning
- Problem solving
- Conflict Resolution

Teacher Preparation:
- In *Media and Violence: Part Two*, read:
  "Media Must Tell the Truth About Violence" (p. 8),
  "Anger Management Skills Can Help Media Create Positive Role Models" (p. 9).
- Duplicate one copy of each worksheet for every student:
  Worksheet #5, **The Cycle of Violence,**
  Worksheet #6, **Breaking the Cycle of Violence.**
- Set up VCR and monitor. Cue tape to Video C #5 — A clip illustrating violence escalating from name-calling to a fist-fight (from the film, *Witness*).

Additional Materials Needed:
- VCR and monitor
- Videotape

INSTRUCTIONS

Create chart: Create a chart with two columns on chalkboard or tablet. Write VIOLENCE over the first column. Ask the students to brainstorm as many words, ideas or images as possible for the word "violence."

Students brainstorm: Allow the students as much time as they need to generate a broad range of responses. Write each suggestion in the column without reacting. It's likely that the students will be quite elaborate — most have had considerable exposure to images of violence.

Next, write NONVIOLENCE on the other side of the chart. Again, ask students to come up with as many words, ideas, images as possible. Encourage the students to think of a list comparable to the "violence" list. After only a few moments, it will be clear that the students have much less to say about nonviolence.

Discussion:

Once they have exhausted their nonviolence possibilities ask:

Why are there so many words for violence and so few for nonviolence?

Clarify their responses by explaining that today there are lots and lots of violent acts on TV, in movies and in other media. But there are far fewer examples of nonviolence or peacefulness in most media.

The objective of the first part of this lesson is to see how violence creates problems instead of solving them. In the second half, the objective will be to practice ways to create nonviolent endings to scenes that would usually end in violence.

Start by looking at what happens to anger in a typical scene from a TV show or movie.

Ask: *What do you do when you are really angry? Really, really angry? Does your anger ever get out of control?*

Watch what happens in this video clip, when anger gets out of control.

Video C #5:

Show Video C #5 — A clip illustrating violence escalating from name-calling to a fist-fight.

Discussion:

Ask what these characters did because they let their anger get out of control.

- *Why are they fighting?*
- *What do they want?*
- *Who started the fight?*
- *Why did the fight continue?*
- *What do you think would happen if we kept watching?*
- *Why? If one of the characters gets killed, what do you think his/her family will do?*
- *Does any of this violence solve the original problem?*

In this case, how is violence creating problems instead of solving them?

Explain that often what we see in the media is a cycle of violence. That means, instead of solving the problem, each violent act leads to another one, then another and then even more. The characters become more and more violent until someone is very badly hurt or even killed.

Worksheet #5:

Distribute Worksheet #5, **The Cycle of Violence,** and ask students to look at the picture of the cycle of violence. Encourage them to think about how this cycle is mimicked in video games where the more you play, the better you get and the more violent the game becomes.

Discussion:

The characters, no matter how violent they are acting, think what they are doing is justified because of what the other character has just done to them. Each time one character insults the other, the other character feels justified in shouting an even stronger insult. When one character hits, the other character pulls out a knife or a gun. Eventually someone gets hurt, maybe even dies. Then, when the family or friends find out that someone they know has been killed they, too, become angry and their anger can also lead to more violence. In this way the violence goes on and on and on.

Ask the students, if they were in charge of creating TV programs or movies, what would their characters do to break this cycle of violence? Ask what can be done to show people like you and me more examples of peaceful, nonviolent ways to solve problems.

Form small groups:

Explain that they will now get a chance to create their own ending to a scene where characters are about to let anger get out of control. Ask students to join together in small groups of 4-5.

Worksheet #6:

Distribute Worksheet #6, **Breaking the Cycle of Violence.**

Then, ask the students to look at Worksheet #6. In the center circle they will read the opening scene to a movie where one character has threatened another. Using the two sample ideas in the bubbles, the students will create three more conclusions to the scene that do not use violence.

Groups complete Worksheet #6: *(10-15 mins.)*

Allow groups 10-15 minutes to complete the worksheet. Invite each group to share their solutions aloud to the rest of the class.

Summarize:

Summarize that the cycle of violence so often used in TV programs and movies can be stopped and more and more people can learn to **really** solve problems — **without** violence.

Homework:

Homework: Ask students to notice the kinds of problems presented on TV and in movies. Pick one and challenge themselves and their family to solve the problems using the tools of nonviolence from the worksheet.

MIDDLE SCHOOL LESSON

4

Heroes and Heroines: Who's Real? Who's Fake?

Concept: Both live-action and animated heroes are glamorized by taking the reality out of their appearance, the consequences to their actions, and the motivations for their behavior. This activity is designed to encourage students to analyze the qualities of common media heroes and compare them with qualities of "true" real-life heroes.

Objectives:
- To identify ways that media heroes are glamorized.
- To analyze popular media heroes for their real and unreal qualities.
- To identify and describe real-life heroes and heroines.

Media Literacy Principles:
- Media use identifiable techniques.
- Media contain ideologies and value messages.
- Media are businesses with commercial interests.

Skills Development:
- Analysis
- Conflict resolution
- Problem solving
- Vocabulary development

Teacher Preparation:
- In *Media and Violence: Part Two*, read: "New Heroes for a New Age" (p. 7).
- Duplicate enough of each of these worksheets for 1/3 of the group
  - Worksheet #7, **Appearance and Lifestyle,**
  - Worksheet #8, **Motivations for Their Violent Behavior.**
  - Worksheet #9, **Consequences.**
- Duplicate these two worksheets back to back; one per student
  - Worksheet #10, **Who Are Our Heroes?**
  - Worksheet #11, **Real-Life Heroes and Heroines** .
- Set up VCR and monitor. Cue tape to Video C #6 — Three clips illustrating common characteristics of media heroes.
- Prepare charts on chalkboard, chart paper or overhead.

INSTRUCTIONS

Display charts: Display the following three charts on the chalkboard or on separate sheets of tablet paper. (Students should be able to write below each category.)

CHART #1:	REAL	UNREAL	UNSURE
CHART #2:	VIOLENT	NONVIOLENT	UNSURE
CHART #3:	"GOOD" GUY	"BAD" GUY	UNSURE

Discussion:

Ask students to think of at least five popular media heroes, idols, "good" guys, "bad" guys, or main characters from the shows or movies they identified as violent in earlier lessons. Then, ask students to use the charts to describe each character. Is the character real or unreal? violent or nonviolent? a "good" guy or a "bad" guy? The students will write the names of the characters below the headings on each chart.

Ask students to notice if any characters they defined as "good" guys are also characterized as "violent." Challenge them to explain how "good" guys can also be violent. What are some of the characteristics that make these media heroes unreal? Are cartoon heroes the only heroes that are unreal?

Explain that this lesson will examine what makes a person a real hero or just a fake hero.

Introduce "glamorizing":

Explain that "glamorous" means that no matter what characters do, their lives seem adventurous and exciting. Media heroes seem unreal or fake because we don't see them living everyday lives like you and I do.

Invite students to consider that media heroes can be glamorized in three ways:

1. *In their appearance or lifestyle.*
2. *In the motivation for their behavior.*
3. *In the consequences of their behavior.*

Divide class into three groups:

Worksheets #7-#9:

Divide the class into three groups. Assign each group to be #1, #2 or #3 and distribute the appropriate Worksheet (#7-#9) to each student in the group. Have each group look over the questions on their worksheet in order to know what to look for in the video clips. In each clip they will concentrate only on those qualities as portrayed by the main characters.

Video C #6

Cue Video C #6 — Three clips illustrating common characteristics of media heroes. Show each of the three clips in turn, allowing 3-4 minutes between clips for the groups to analyze their main character using the questions on the worksheet.

Write group statement:

After viewing all three clips, ask for groups to summarize what they've noticed about how violence is made entertaining and unreal by glamorizing appearance of violent heroes, their violent behavior and their motivations for being violent. Ask students to write their analysis in a group statement at the bottom of the worksheet. Then, ask for a volunteer from each group to share the group's findings.

Discussion:

Use the following questions to help students identify real heroes in their lives and how to describe them.

- *Who are heroes/heroines in the real world?*
- *What work do they do?*
- *What actions do they do?*
- *Why do they do these actions? Do they get any rewards?*
- *How do they interact with other people?*
- *Do they have families?*
- *What do they wear? How do they live?*
- *How do they deal with arguments or conflicts with other people ?*
- *How do they handle problems or when things go wrong?*

Encourage students to look beyond obvious heroes (firefighters, doctors and nurses who save lives, etc.) to everyday heroes and heroic acts:

- *A neighborhood "grandma" who lets children play in her yard rather than the street.*
- *Someone fixing a fence accidentally knocked down when backing out of the driveway .*
- *Helping a little child find nonviolent solutions to being teased on the school yard.*
- *Janitors who clean up the school gym after a big pep rally with confetti.*

Worksheet #10:

Distribute Worksheet #10, **Who Are Our Heroes?** Have students circle the words that describe "true" real-life heroes. Add new words to describe these heroes and heroines.

Worksheet #11 to take home:

Distribute Worksheet #11, **Real-Life Heroes and Heroines,** for homework. Students should try to identify at least five heroes/heroines and describe what they do and why they believe they are heroic. Ask parent(s), grandparents or friends at home for help to name and describe everyday people who are heroic.

Invite students to do the "bonus" homework: using their new understanding of heroes to compare real-life heroes with screen heroes.

MIDDLE SCHOOL LESSON

5

How Much Violence Do You Watch?

Concept: Most students are unaware how much TV they watch in a week. This lesson will help students assess their own viewing habits and/or viewing habits of their friends and families. Using statistics that identify the number of violent acts typically found in certain programming, students will recognize the relationship between their own media habits and their exposure to violent images and themes.

Objectives:
- To estimate the number of hours students spend watching TV each week.
- To expose students to statistics of TV use in the United States.
- To familiarize students with the number of violent acts found in popular TV shows and movies.
- To estimate the number of violent acts students will see as a result of their own viewing habits.

Media Literacy Principles:
- Media construct reality.

Skills Development:
- Basic Math

Teacher Preparation:
- In *Media and Violence: Part One*, read: "Growing Up Violent" (p.8), and "A Tale of Three Countries" (p.12).
- Duplicate one copy of each worksheet for each student:
  Worksheet #12, **Viewing Habits Tally,**
  Worksheet #13, **Adding It Up.**
- Set up VCR and monitor. Cue tape to video C #7 — A 2-minute clip to be used for identifying and counting violent acts.
- Prepare statistics chart on chalkboard, chart paper or overhead.

Additional Materials Needed:
- *TV Guide* (optional)
- Calculators (optional)

INSTRUCTIONS

Display statistics: Display the following statistics on the chalkboard, chart paper or overhead.

TV Use in The United States

- *In 1993, 98% of the homes in America had TV's. That's more homes than have telephones or indoor plumbing.* [Note: 98% of American homes is 93,000,000.]
- *1/3 of these homes had three or more TV sets.*
- *87% of these homes used remote control while watching.*

[From the '92-'93 Nielsen Media Research Report on Television]

Discussion:

Explain that statistics, notwithstanding, most people aren't aware how much TV they watch or how many violent acts they see each day. Explain that the purpose of today's activity is to find out just how much TV violence they watch each day.

Worksheet #12:

Distribute Worksheet #12, **Viewing Habits Tally.** Ask students to complete the worksheet and calculate the number of hours they spend watching TV.

Discussion:

When the students have finished, ask:

- *Were you surprised how much TV you usually watch?*
- *Was it more or less than you expected?*
- *How do you think your TV watching compares with that of your friends and family?*

Next, ask students to think back to the first lesson and remember the types of media violence.

- *Violence with a weapon*
- *Violence without a weapon*
- *Explosions and crashes*
- *Verbal violence*

Then, ask students to guess how many of these acts of violence they see each hour they watch TV? Record a few of the students' estimates on the board.

To test their predictions, prepare the students to watch a 2-3-minute clip and ask them to count out loud each time they see an example of one of the four types of media violence.

Video C #7:

Show video C#7 — A 2-minute clip for identifying and counting violent acts.

Worksheet #13:

Explain that now each person, working alone or in pairs, will use the information they gathered on the first worksheet to figure out how many acts of violence they usually see in a day. Distribute Worksheet #13, **Adding It Up.** Read instructions out loud and check for understanding.

While the groups are working, encourage students to help one another come up with the formulas necessary to compute the number of hours they spend watching TV and the number of violent acts they are likely to see during that time. Emphasize that there are many shows on TV that are *not* violent and, depending on what they watch, they may see very little violence.

Groups complete Worksheet #13:
(15-20 mins.)

Allow about 15-20 minutes for students to complete the worksheet. After, gather groups together to discuss and share the results.

After the students have finished, ask: *What do you think the effects of so much violence may have on your friends and family?*

Summarize:

Summarize that many people are concerned about the amount of violence kids and adults see in the media. In the next lesson, we'll learn about the possible affects of so much TV violence. Encourage the students to take home more charts to share with family and friends.

MIDDLE SCHOOL LESSON

6

What's the Big Deal? Four Effects of Viewing Media Violence

Concept: Many studies indicate that media violence has adverse effects on individuals, as well as on society. This lesson will introduce students to the four effects of viewing media violence and will help students identify behavior in themselves, their friends and families, that may result from these effects. Students will also recognize that media violence not only impacts us individually, but contributes to an "environment" that keeps our cities and neighborhoods from being safe, healthy places for us to live.

Objectives:
- To compare feelings about real-life violence and feelings about media portrayal of violence.
- To identify the four effects of viewing media violence.
- To share examples from their own lives to illustrate how media violence affects behavior.

Media Literacy Principles:
- Media construct reality.
- Media contain ideologies and value messages.

Skills Development:
- Analysis
- Language development
- Basic math skills
- Cooperative learning

Teacher Preparation:
- In *Media and Violence: Part One*, read:
  "Growing Up Violent" (p. 8),
  "A Tale of Three Countries" (p. 12),
  "No Doubt About It — TV Violence Affects Behavior" (p. 14).
- Duplicate one copy of each worksheet and handout for each student:
  Worksheet #14, **Acting Aggressively**,
  Worksheet #15, **Being More Scared of the Outside World**,
  Worksheet #16, **Being Less Willing to Help Someone in Trouble**,
  Worksheet #17, **Desire For More and More Media Violence**,
  Worksheet #18, **Interview Someone Your Own Age/Older Than You.** Copy 2-sided.
- Prepare lists of adjectives on chalkboard, chart paper or overhead.

INSTRUCTIONS

Display adjectives: Display list of adjectives:

exciting	**depressing**	**upsetting**	**frightening**
funny	**entertaining**	**real**	**fun**
horrible	**stupid**	**awful**	**boring**
scary	**fake**	**no big deal**	**interesting**
sad	**cool**	**gross**	**great**

Student words on real-life violence:

Ask the students to anonymously write words that describe how they feel about violence in real life on small strips of paper. Use adjectives on the board or their own words. Gather the responses and set aside.

Student words on media violence:

Ask the students to anonymously write words that describe how they feel about violence on television or in movies or video games on other strips of paper. Again, gather the responses together.

Call out responses:

On a chalkboard or pieces of tablet paper, create two areas to write the responses from each question: **Feelings about Real Violence** and **Feelings about Media Violence.** Assign two or three students to write the responses as others call them out. If words are called out more than once, put a tick mark after the word for each additional mention.

Discuss lists:

Ask students to compare the two lists. Are they different? The same? Why? Why not?

If the students describe the two types of violence as more or less the same, explain that violence, whether it is real or a media portrayal, has negative effects on all of us.

If the students describe TV violence as being fun or entertaining, explain that people who study the effects of media violence have found that violence has negative effects even if the audience:

1. *Thinks it's fun and entertaining, and/or*
2. *Knows that media portrayals are* ***not*** *real.*

Four effects of viewing media violence:

This lesson will explain the four ways that media violence can still affect us, even if we know it's not real and think violence is entertaining.

Write these concepts on the board, chart or overhead:

1. *Acting Aggressively*
2. *Being More Scared of the Outside World*
3. *Being Less Willing to Help Someone in Trouble*
4. *Desire for More and More MediaViolence*

These are the four effects of viewing media violence. Explore each one by providing examples from Worksheets #14-17.

Form groups of four:

To discover whether the effects have any impact on the students, their families or people they know, break into groups of four and assign each member of the group a code letter W, X, Y or Z. (The code letters will be used later.) Assign each team one of the four effects. (More than one group may be assigned the same effect.)

Worksheets #14-#17:

There are four different worksheets for this activity (Worksheets #14-#17). Distribute four copies of the worksheet that coincides with its assigned topic to each group. Ask each team member to write his/her code letter at the top of the worksheet.

Explain that each of the groups has a worksheet that describes one example of how violence on TV and other violent media can affect the community. Ask the students to remember a time when they themselves or someone they know was affected by TV or media violence in a way similar to that described on their worksheet. Each team member should write the experiences in the spaces provided on each worksheet. Go around to each group offering assistance.

Groups "jigsaw":

After each group has three or four examples, ask them to jigsaw: everyone with the letter W will get together to form a new group, everyone with the letter X will also make a new group, and so on. Remind the students that they will need the information written on their worksheet and to take it with them to their new group.

In the new groups, each team member will represent a different possible effect of media violence and will read or explain the examples written on his/her worksheet.

Group share stories:

After students have shared their experiences in the smaller groups, encourage volunteers to share their stories with the entire class.

Discussion:

Summarize by noting that the increasing violence in today's media has a serious impact on us, not just individually but, even more important, in our families, our neighborhoods and our communities. Suggest an analogy to students' awareness of the environmental movement: we have come to understand that what happens to each of us individually eventually creates an impact on everyone else and the whole world. And what each of us does about something can also affect the whole world!

Explore with students that these four effects of viewing media violence contribute to the "climate" or "environment" of violence that keeps our cities and our neighborhoods from being safe and healthy places to grow up. And, just like saving the rainforest or changing the way tuna is caught so that it doesn't harm dolphins, we *can change* things so that the world will be more safe for ourselves and our families.

The last two sessions will focus on things we can do to reduce violence in the media and in our lives so that our world will be more safe for everyone.

Worksheet #18 to take home:

Distribute Worksheet #18, **Interview Someone Your Own Age/Older Than You**. Invite students to use it to interview friends and family about their thoughts and feelings about media violence. They should interview someone their own age and someone older than they are.

MIDDLE SCHOOL LESSON

7

Who's Responsible?

Concept: The issue of media violence is complex, involving many "stake-holders" in the problem. Solutions are also multilayered and require collaboration and compromise among many of these "stake-holders". In this lesson, students will have the opportunity to think about various solutions and how they might affect the various responsible parties.

Objectives:
- The students will role play a variety of community members who can have an affect on how much violence they or their children are exposed to.
- The students will think of possible solutions to the problem of media violence from various points of view.
- The students will consider the pros and cons of those solutions according to the perspectives of various parties.

Media Literacy Principles:
- Media are businesses with commercial interests.

Skills Development:
- Problem solving
- Critical thinking and analysis
- Listening skills
- Creating consensus and compromise

Teacher Preparation:
- In *Media and Violence: Part One*, read:
  "Canada Adopts Five-Point Plan" (p. 20),
  "In the News: Media Violence Making Headlines" (p. 18).
- In *Media and Violence, Part Two, read:*
  "Now a Word from Mother" (p.10),
  "View from the Network" (p. 15).
- Duplicate one copy of the worksheet and cut it into six strips.
  Worksheet #19, **Who's Responsible?**
- Prepare **Who's Responsible?** chart on chalkboard, chart paper or overhead.

Additional Materials Needed:
- Large pieces of poster paper.
- Colored markers

INSTRUCTIONS

Display list: Display the following:

Who's Responsible?

Parents/Daycare Providers
TV Networks and/or Cable Companies
Video Store and Movie Theater Owners
Advertisers
The Government
Moviemakers

Discussion:

Ask the students: *What do these groups have to do with media violence?*

Discuss responses. Point out that many adults often want to blame one group or another for "causing" violence. But violence is too big for anyone group to solve. It will take work on everyone's part.

Explain that the objective of today's lesson is to put ourselves in the position of different groups and, from their point of view, brainstorm what each group can do to reduce media violence in society today.

Form six teams Worksheet #19:

Ask the students to break into six teams. Cut Worksheet #19, **Who's Responsible?** into strips and distribute one strip to each.

Explain that each team will represent one of the groups described on the strip of paper. The teams will recommend one or more solutions that could be implemented by those people or groups. Next, the teams will consider the pros and cons to such solutions.

Teams work on solutions: *(20-30 mins.)*

Allow the teams 20-30 minutes to work together. Encourage the teams to investigate other opinions by seeking advice and/or information from other teams. For example, the "parents" may wish to send a representative to the "Video Store and Movie Theater Owners" group to ask why children under 17 are often allowed to see or rent R-rated movies.

Team spokesperson presents solutions:

After the teams have generated possible solutions and reflected on the pros and cons, ask each team to elect a spokesperson. The spokesperson will prepare to present his/her team's solutions.

The spokesperson from each team will sit in a semi-circle in front of the class and, one by one, present his/her recommendations.

Explain that the other spokespeople and/or the people in the audience should be aware of how the solutions presented might affect what their team wants or needs. Challenge the other team members to indicate any opposition to the solutions presented.

Teams reconvene to formulate group manifesto:

After each team's spokesperson has presented the team's point of view, the teams will reconvene to formulate their final recommendations to be included in a group manifesto.

One by one, each team will step out of their role and contribute recommendations to the manifesto that will read as follows:

We, the undersigned, recommend that:
Parents/Daycare Providers...
Video Store and Movie Theater Owners...
Moviemakers...
Advertisers...
TV Networks and Cable Companies...
The Government...

Encourage the students to make their own copy of the manifesto on a large piece of poster paper and either post it around school and/or make more copies to distribute, send it to local newspapers, producers or other community members.

Summarize:

Summarize that it will take many people working together to solve the problem of media violence. Explain that the students have already taken one very important step by questioning what they see and hear in the media and comparing it with what they know to be true in real life.

MIDDLE SCHOOL LESSON

8

Sharing What You Have Learned

Concept: The purpose of this lesson is to encourage students to recognize their role in sharing the information learned during the previous lessons. The students will choose three ways they can bring this knowledge to their friends and family. As part of the lesson, teachers and students are encouraged to delve deeper into the topics of media violence and nonviolent solutions through class and schoolwide projects.

Objectives:

- To reflect on what students' friends and families need to know about media violence and how it affects their lives.
- To reflect how the information gained over the course of the unit can change the student's media habits.
- To complete at least one class or schoolwide project to express their opinions regarding violence in the media and nonviolent alternatives.

Skills Development:

- Communication skills

Teacher Preparation:

- In *Media and Violence: Part Two*, read:
  "20 Ways to Create a Caring Culture" (p.16),
  "Taking A Stand: A Postcard Campaign for Nonviolent Media" (p. 23).
- Duplicate one copy of Worksheet #20, **Getting the Word Out,** for each student.

INSTRUCTIONS

Students offer examples of solutions:

Ask students to remember and share a time when they participated in a small or big way to make the world a better place. (Consider recycling, anti-smoking projects, environmental or global awareness activities.)

Explain that once you learn the details about a problem facing your family or community, anyone can use what they know to teach others and find solutions together.

Explain that they will have a chance to decide what they can do at home tonight to share what they have learned about media violence and how it affects everybody — kids and adults.

Worksheet #20:

Distribute Worksheet #20, **Getting the Word Out.**

Discussion:

After students decide what they'll do at home, invite them to choose among the in-class activities provided below or you may prefer to assign one or more projects.

To build even more enthusiasm for the knowledge they have gained, engage the class, school and community in one or more of the large-scaled projects. These projects will help attract schoolwide attention to the issue of media violence and also promote nonviolence. The activities place nonviolence in the center stage as a viable, desirable and heroic alternative to the more prevalent use of violence to solve problems.

Short term projects:

Short term projects to do in class:

- Students can re-write and replay "action" scenes by taking different points of view.
- Students compile lists of nonviolent programs or videos and publicize the list throughout the school and the community.
- Interview neighbors and/or family members about heroic actions they have done or seen.
- Identify the nonviolent student of the month. Students can take responsibility for determining who should receive the honor.
- Prepare a presentation that explains the four effects of viewing media violence. Offer the presentation to other classes, adults and/or community groups.
- Work in small groups to develop alternative strategies for resolving conflict. Present solutions in the form of a dramatic play, video, photo essay, short story or other creative means.
- Interview community members and ask about their thoughts and feelings concerning media violence. Publish the results in a class newsletter.
- Write letters to friends or family members to explain core concepts learned about media violence.
- Write letters to the local newspapers to express your concerns.
- Make a collage of nonviolent images.
- Create posters to explain your concerns about violence in the media.
- Develop a collage of photographs or drawings of heroes that use nonviolent approaches to conflict resolution or are heroic in other ways.
- Write a brief biography of a nonviolent hero. Get ideas from television, movies, the library, interviews, textbooks and class discussions.

Large-scale projects:

Large-scale projects that may develop into a long-term unit that can involve the whole school:

- Create your own nonviolent video shows.
  Imagine you are a TV producer. What would you do about the problem of TV violence?
  Learn how to use a video camera.
  Contact a local video arts center or cable access center for assistance.
  Create schoolwide contests for nonviolent scripts.

- Write a movie or TV show review that covers the real-life consequences of violent actions in the production. The headline might read: "THOUSANDS DIE IN TERMINATOR II."

- Organize a parade to celebrate nonviolent heroes in real life.
  Contact the media.
  Ask a local business or community group to sponsor the event.
  Design a colorful ribbon to represent the school's commitment toward nonviolent media.

- Start a nonviolence club.
  Make banners, posters, stickers, or buttons with nonviolent slogans.
  Create "peacemaker awards" and sponsor an awards ceremony to honor students, staff or faculty that have contributed to a nonviolent school climate.

- Develop "hero cards."
  The class should research different heroes throughout history. One side of the card will contain a freehand drawing, photocopy or tracing of the hero. The other side would include pertinent information such as date of birth, birthplace, date of death, significant accomplishments, etc. The finished portrait and biography can be "pasted up" onto standardized templates, printed on card stock and "traded." (This idea came from Mark Gura, Project Director, Division of Instruction and Professional Development, New York City Public Schools.)

READY-TO-COPY WORKSHEET MASTERS

MIDDLE SCHOOL LESSONS

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To accompany Lesson One:
- *#1 - Types of Media Violence*

To accompany Lesson Two:
- *#2 - Quick Classroom Survey*
- *#3 - Consequences of Violence*
- *#4 - What's Missing from Media Violence?*

To accompany Lesson Three:
- *#5 - The Cycle of Violence*
- *#6 - Breaking the Cycle of Violence*

To accompany Lesson Four:
- *#7 - Appearance and Lifestyle*
- *#8 - Motivations for Their Violent Behavior*
- *#9 - Consequences*
- *#10 - Who Are Our Heroes?*
- *#11 - Real-life Heroes and Heroines*

To accompany Lesson Five:
- *#12 - Viewing Habits Tally*
- *#13 - Adding It Up*

To accompany Lesson Six:
- *#14 - Acting Aggressively*
- *#15 - Being More Scared of the Outside World*
- *#16 - Being Less Willing to Help Someone in Trouble*
- *#17 - Increased Desire for More Media Violence*
- *#18 - Interview Someone Your Own Age/Older Than You*

To accompany Lesson Seven:
- *#19 - Who's Responsible?*

To accompany Lesson Eight:
- *#20 - Getting the Word Out*

C **WORKSHEET #1**

Types of Media Violence

Write the names of the TV programs, movies, CD's, magazines or newspapers that you see portraying these types of violence.

NAME:	Dramatization	Reenactment	Real-life Coverage
Violence with a Weapon (knives, guns, cars, etc.)	Robocop		
Violence without a Weapon (hitting, pushing, punching)			6:00 News
Crashes and Explosions		COPS	
Verbal Violence (threatening, yelling, name-calling, swearing)			

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C WORKSHEET #2

Quick Classroom Survey

Interview three people in the room using the following questions.

Your Name: _____

	#1 _____	#2 _____	#3 _____
1 Which version did you like the best? Why?			
2 Which version was more exciting?			
3 Which version was more violent? Why?			
4 Why do you think so many kids watch cartoons and live-action violence?			

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C **WORKSHEET #3**

Consequences of Violence

Use the following questions to find out the consequences of violence you see on TV, in movies, videos, video games, *MTV*, comic books or other violent entertainment.

1. **Who will be sad?**

2. **Who will cry?**

3. **Who will pay for the damage?**

4. **Who will clean away the mess?**

5. **Who will fix everything that was broken? How much will it cost?**

6. **Who will have to go to the hospital? How long will they have to wait to be seen by a doctor?**

7. **How long will they stay in the hospital?**

8. **How will this affect their families? Who will be left alone?**

9. **How will this affect the other people in the neighborhood?**

10. **Who will be scared to go outside?**

11. **If someone dies, who will attend the funeral? Who will pay the bills from the funeral?**

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What's Missing from Media Violence?

Cut each description into strips. Each team will receive one strip.

A police car chase ends up in a 5-car pile-up.

A young boy watches as his father beats up a man standing at a bar.

A blow torch is aimed directly at a man's head. He screams and walks into the living room.

A man is shot in the arm by a passing gunman. He sits up and complains about his dirtied suit.

A man is shot in the back from across the street. He falls to the ground. The neighbors cheer.

A man beats up another man and then walks back to his car. People on the street watch.

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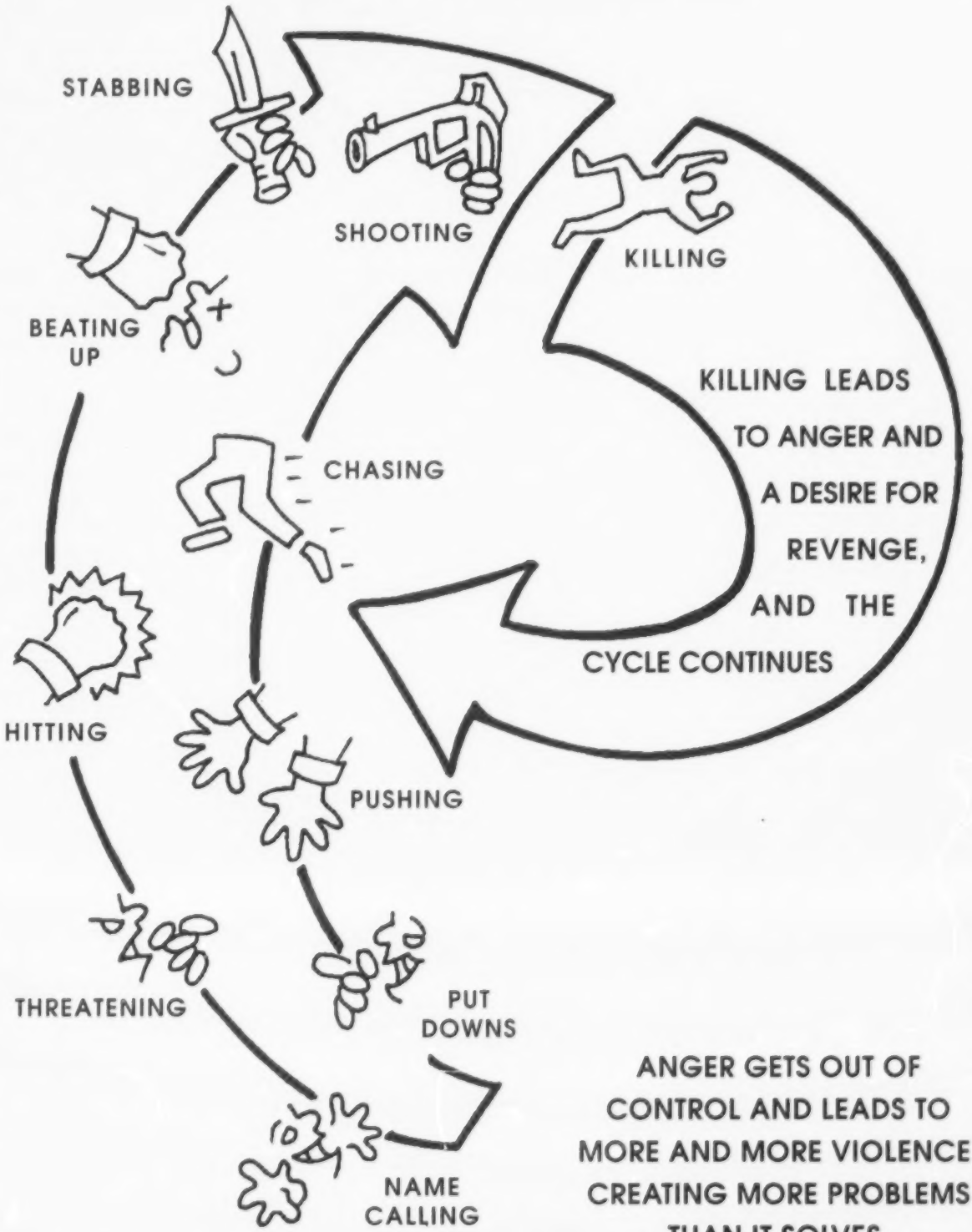
C WORKSHEET #5

The Cycle of Violence



ANGER GETS OUT OF CONTROL AND LEADS TO MORE AND MORE VIOLENCE, CREATING MORE PROBLEMS THAN IT SOLVES.

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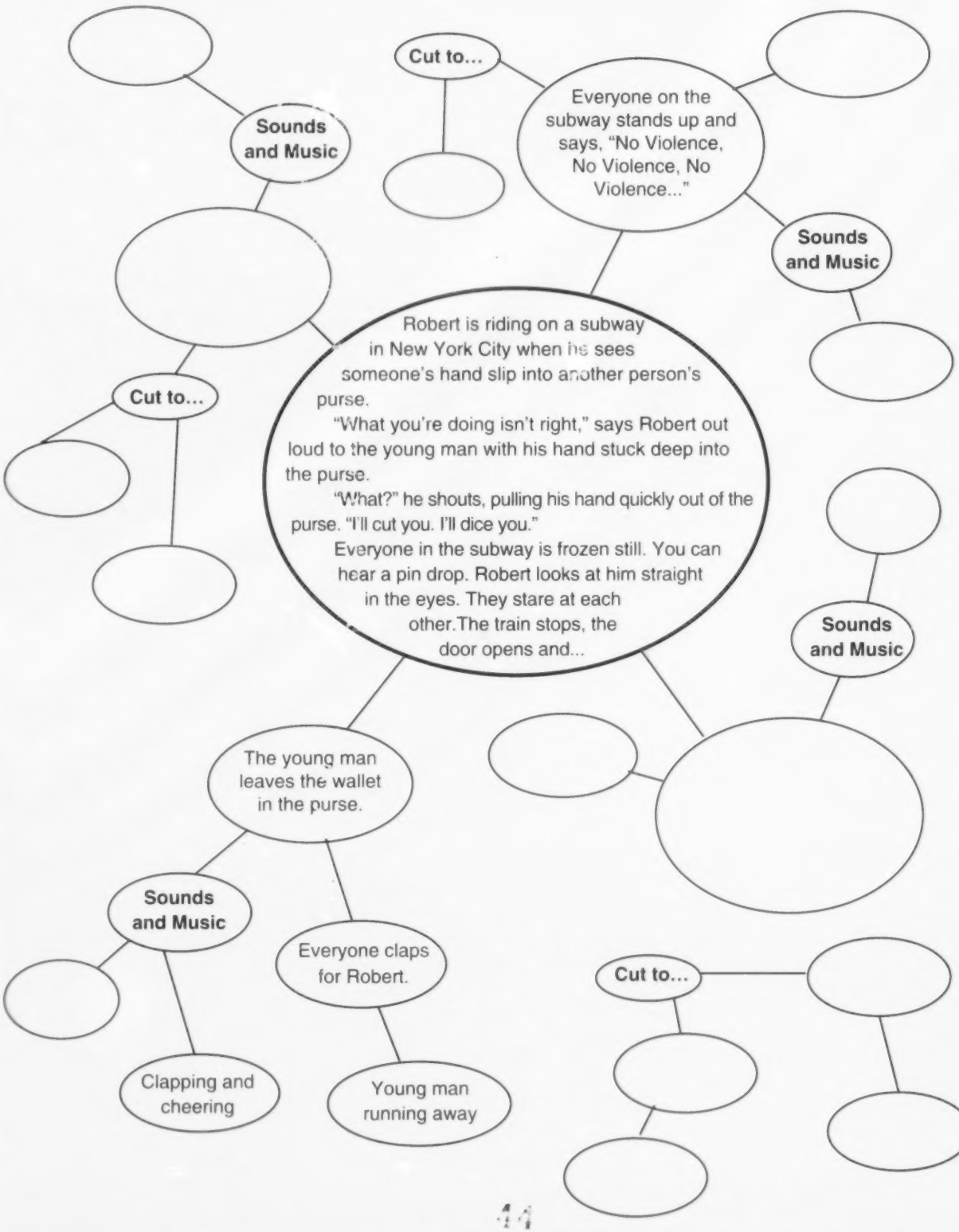
C **WORKSHEET #6**

Breaking the Cycle of Violence


Robert is riding on a subway in New York City when he sees someone's hand slip into another person's purse.
"What you're doing isn't right," says Robert out loud to the young man with his hand stuck deep into the purse.
"What?" he shouts, pulling his hand quickly out of the purse. "I'll cut you. I'll dice you."
Everyone in the subway is frozen still. You can hear a pin drop. Robert looks at him straight in the eyes. They stare at each other.The train stops, the door opens and...
Everyone on the subway stands up and says, "No Violence, No Violence, No Violence..."
Cut to...
Sounds and Music
Cut to...
Sounds and Music
Sounds and Music
Cut to...
The young man leaves the wallet in the purse.
Everyone claps for Robert.
Sounds and Music
Clapping and cheering
Young man running away

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Appearance and Lifestyle

1. Are these characters rich? How do you know?
2. What do they do for a living? Have you ever seen them working?
3. Do these heroes ever stop to eat?
4. Do they have families that care about them? Are they shown with families?
5. How do these heroes dress? Do his/her clothes ever get dirty? Where do they buy their clothes? Do we ever see these characters doing their laundry? Who folds their clothes?
6. Where do these heroes live?
7. What do the characters look like? Do they always wear the latest fashions? Is their hair cut in the latest style?
7. Why are the media heroes more often men? Why do you think so?
8. What languages do these heroes speak? Are they African? American? Caucasian? Hispanic? Asian?

What else do you notice about their appearance or lifestyle that seems unreal?

The appearance and lifestyle of a media hero is...

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Motivations for Their Violent Behavior

1. Do these characters seem to enjoy violence (fighting, pushing, etc.)?
2. Do these heroes hit first? Do they hit back?
3. Do they hit someone weaker than they are because they were hit first?
4. Do these heroes try to stop fights? Do these heroes start fights?
5. Do they try to prevent fights? Do they think they are justified because they are the "good" guy?
6. Are they seeking revenge? Are they showing off?
7. Do these heroes stop fights by beating up or killing the "bad" guys?
8. Would these heroes do *anything* for a good cause or to protect people they love?
9. Are there any limits to what these heroes would do to protect people?
10. Would these heroes give up everything in life for something they believe in?

What else do you notice about their motivations that seem unreal?

The behaviors of media heroes are motivated by...

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Consequences

1. Does everyone admire these heroes no matter how many people they have killed?
2. Do these heroes get rewarded for their heroic deeds?
3. Do these heroes ever go to jail for killing people?
4. How much time do these heroes spend in the hospital?
5. Are these heroes ever shown paying for the damage they have caused?
6. Are these heroes ever punished for what they do?
7. What would happen in real life to any of these heroes?

What else do you notice about the consequences of their behavior that seems unreal?

For media heroes, the consequences of their behavior...

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Who Are Our Heroes?

Circle the words you think describe a "true" hero.

honest
kills people
strong
mean
tough
pretty
hits people
listens
uses weapons
wants revenge
trusts people
leads people
calm
likes to fight
tells lies
patient

trustworthy
needs his group
dangerous
courageous
shows-off
yells a lot
acts tough
brave
thoughtful
selfish
avoids fights
threatens people
smart
handsome
always tells the truth
hard-working

Add your own words below.

_____ _____ _____

_____ _____ _____

_____ _____ _____

_____ _____ _____

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C **WORKSHEET #11**

Real-Life Heroes and Heroines

1. Name: _____ is a hero/heroine because:

1. Name: _____ is a hero/heroine because:

1. Name: _____ is a hero/heroine because:

1. Name: _____ is a hero/heroine because:

1. Name: _____ is a hero/heroine because:

AT HOME: Next time you're watching TV or videos, compare the heroes on the screen with your new understanding of real-life heroes and heroines. Write a paragraph or short essay explaining the differences you notice.

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C **WORKSHEET #12**

Viewing Habits Tally

Check the times of day you usually watch TV. Fill in the number of hours for that time of day as shown in the chart. Add up the total number of hours you watch each week and weekend.

✔	WEEKDAYS		
	Before School	1 hour x 5 =	
	After School	3 hours x 5 =	
	During Dinner	1 hour x 5 =	
	After Dinner (prime time)	3 hours x 5 =	
	Late Night (or in bed)	2 hours x 5 =	
	Never	0	
		TOTAL	

✔	WEEKENDS		
	Morning Cartoons	2 hours x 2 =	
	Afternoons	3 hours x 2 =	
	Evenings	3 hours x 2 =	
	At Night (or in bed)	2 hours x 2 =	
	All Day	7 hours x 2 =	
	Never	0	
		TOTAL	

Weekday Total ☐ + Weekend Total ☐ = ☐ Total Hours Watching TV Each Week

What is the total number of hours you watch TV a month? A year? _____

If your TV watching habits stay the same, how much will you have watched by the time you graduate from high school? _____

What time of day do you usually watch TV? _____

Name the shows you usually watch. Circle the ones you think are violent.

_____ _____ _____ _____

If you never watch TV, what are other types of media you use? How many hours a week? _____

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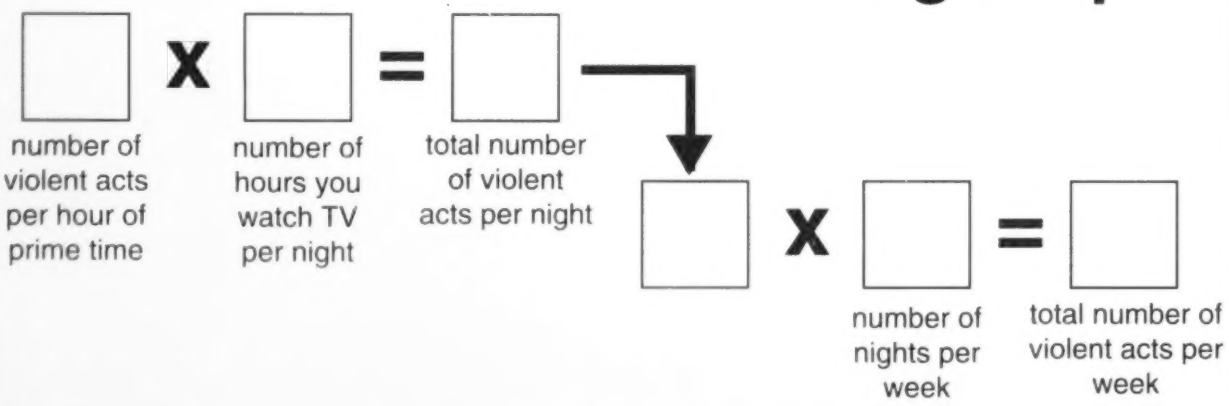
C **WORKSHEET #13**

Adding It Up


x
=
number of violent acts per hour of prime time
number of hours you watch TV per night
total number of violent acts per night
x
=
number of nights per week
total number of violent acts per week

1. Cartoons like *GI Joe*, *Teenage Mutant Ninja Turtles* and *Batman*, usually have at least 25 violent acts every hour. **How many violent acts would you see if you watched these cartoons every day before and after school?** _____

2. Prime time is Monday through Saturday from 8-11 p.m. and Sunday evening from 7- 11 p.m.. If there are five acts of violence each hour during prime time, how many acts of violence would you see a week if you watched violent programs every weeknight during prime time? _____

3. Between 6 a.m. and 9 a.m., 25 violent acts were counted each hour. **If you watched one hour of violent TV every morning before school, how many violent acts would you see a week.** _____

4. Cable shows are often more violent than network shows. HBO programs showed 15 violent acts per hour. MTV showed 13 violent acts per hour. WTBS showed 19 violent acts per hour. **If you usually watch one of these cable channels on Saturday night, how much violence would you see?** _____

5. The movie *Total Recall* showed 74 acts of violence on screen. *Robocop* had 81 acts of violence. *Die Hard II* showed 264 acts of violence. **How many acts of violence might you see if you watched *Total Recall* and *Robocop* on video after you watched violent programming on Saturday night?** _____

6. **Use the chart on Worksheet #9 to estimate how many hours a day you use video games, either at home or in arcades.** How many acts of violence do you see in one hour of video-game playing? _____

(Source: **Growing Up Violent, Decades of Research Link Screen Mayhem With Increase in Aggressive Behavior,** David S. Barry, *Media&Values* Magazine, no. 62 and **The American Psychological Association**)

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C **WORKSHEET #14**

Code Letter_____

Acting Aggressively

Media violence makes the people who watch it act more aggressively.

EXAMPLES:

- *After seeing Mighty Morphin Power Rangers, my little brother goes out to play and does "ninja chops" at his friends.*
- *Some kids at school act like tough characters in the movies by bringing knives to school.*

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C **WORKSHEET #15**

Code Letter_____

Being More Scared of The Outside World

People who watch a lot of media violence can think their communities are more dangerous than they really are.

EXAMPLES:

- *My older sister, who watches a lot of gory movies, doesn't trust anyone who is walking by on the sidewalk.*
- *My aunt and uncle are afraid to drive at night because they might get carjacked.*

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C WORKSHEET #16

Code Letter _____

Being Less Willing to Help Someone in Trouble

People see so much crime and violence on TV that they pay little attention to real-life people who are in trouble.

EXAMPLE:

- *One of my friends fell down some steps and we thought he'd get up and chase us like they do on TV. We ran away. But later we found out he was really hurt and had to go to the hospital.*
- *I know a woman who saw someone who was shot but she kept on driving. She said later that she figured somebody else would call the police.*

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C **WORKSHEET #17**

Code Letter_____

Desire for More and More Media Violence

Viewers get used to watching a lot of media violence and want to see more and more in order to be entertained.

EXAMPLES:

- *You hear two kids talking about their favorite videos. One kid says, "I only like movies with killing. If there's no fighting, then I don't want to watch."*
- *My sister loves video games. The better she plays, the higher the level she goes and the more violent the games get.*

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C WORKSHEET #18

Interview Someone Your Own Age

Name: _____

1. How old are you? How many years have you been watching TV? What are your favorite programs?

2. Do you think kids should be allowed to watch any shows or movies they want?

3. Why do you think so many TV programs show people getting hurt?

4. Why are some people scared by TV violence, and other people think it's entertaining?

5. How do you think TV violence affects your family? Your school? Your neighborhood?

6. How do you think TV violence affects children in this country? Around the world?

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Interview Someone Older Than You

Name: _____

1. How old are you? How many years have you been watching TV? What are your favorite programs?

2. Why do you think so many TV programs show people getting hurt?

3. Why are some people scared by TV violence, and other people think it's entertaining?

4. Why do you think some people, especially young children, have trouble telling the difference between real and make-believe violence?

5. How has violence on TV and in the movies changed since you were a kid?

6. How do you think TV violence affects children in this country? Around the world?

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C **WORKSHEET #19**

Who's Responsible?

PARENTS/OLDER BROTHERS AND SISTERS/BABYSITTERS

What You Want: To protect young children from media violence.
What Are the Obstacles: It's hard to keep track of what kids are watching. Adults can't be with their kids every minute.
Possible Solutions:

Pros/Cons:

VIDEO STORE AND MOVIE THEATER OWNERS

What You Want: To make money by running a video rental or movie theater business.
What Are the Obstacles: Kids spend a lot of money going to see and renting violent movies. Many adults want theaters and video stores to enforce the ratings restrictions.
Possible Solutions:

Pros/Cons:

MOVIEMAKER

What You Want: To make money by making and selling movies to movie theaters and video stores in the U.S. and around the world. Violent movies make more money than comedies or other nonviolent stories because violence translates easily across many different cultures and languages.
What Are the Obstacles: More and more people are concerned about increases in violence in the U.S. and around the world. Many people believe that media violence has negative effects on people and the society as a whole.
Possible Solutions:

Pros/Cons:

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C **Worksheet #19 Cont.**

ADVERTISERS

What You Want: To advertise your products to the largest number of people with money possible to buy your products. The programs before your commercials must be exciting so viewers won't change the channel without seeing the commercials. Violent programs keep people watching.

What Are the Obstacles: Families and organizations concerned about the effects of media violence are threatening to boycott the products advertised during violent programming.

Possible Solutions:

Pros/Cons:

TV NETWORKS AND CABLE CHANNELS

What You Want: To attract as many people as possible to watch your movies, shows and news programs. The more people you can get to watch, the more money advertisers will pay you to show commercials during the shows.

What Are the Obstacles: More and more people are concerned about increases in violence in the U.S. and around the world. Many believe that media violence has negative effects on people and the society as a whole.

Possible Solutions:

Pros/Cons:

GOVERNMENT

What You Want: Protect the public from harm and respond to people's concern about violence in the media.

What Are the Obstacles: The First Amendment to the Constitution also protects free speech. The movie and television industries believe that gives them the right to create violent programming.

Possible Solutions:

Pros/Cons:

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C **WORKSHEET #20**

Getting the Word Out

My younger brothers, sisters or other relatives need to know that...

1. _____

2. _____

3. _____

My friends and neighbors need to know that...

1. _____

2. _____

3. _____

My parents, grandparents and other adults need to know that...

1. _____

2. _____

3. _____

MY OWN TV SMARTS...

I can remind myself that media violence may affect me in these ways:

1. _____

2. _____

3. _____

4. _____

I can question the media violence I see by...

I can manage my own media habits by...

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CENTER FOR MEDIA LITERACY

As the nation's leading producer and distributor of media literacy materials, the Center is committed to creating a new view of literacy for the 21st Century — one that encourages critical thinking about the powerful images, words and sounds that comprise our mass media culture.

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